



HISTORICAL BOOK

OPENING OF
MADISON SQUARE GARDEN

INTERNATIONAL HOCKEY GAME
CANADIANS VS. NEW YORK

DECEMBER 15

— AND —
GALA MUSIC FESTIVAL

SUNDAY EVENING

DECEMBER 20



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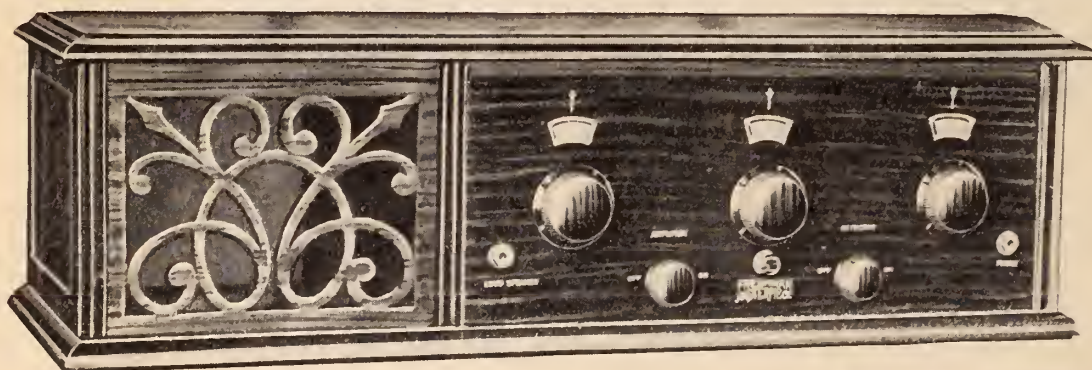
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HISTORICAL BOOK

issued in connection with the opening events of the

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8th Avenue and 50th Street New York City

INTERNATIONAL HOCKEY MATCH LES CANADIENS *vs.* NEW YORK

December 15, 1925

Benefit of the
NEUROLOGICAL INSTITUTE

GALA FESTIVAL *of* MUSIC

December 20, 1925

Direction of MAURICE FRANK

Benefit of the
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JOHN RINGLING
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President, Madison Square Garden Corporation

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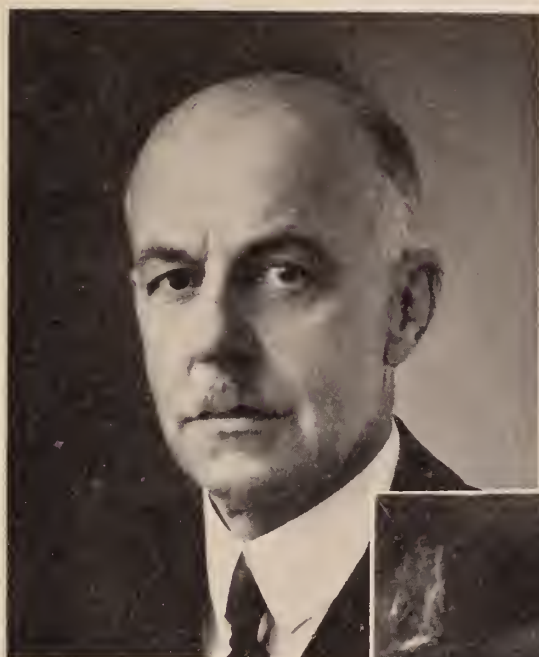
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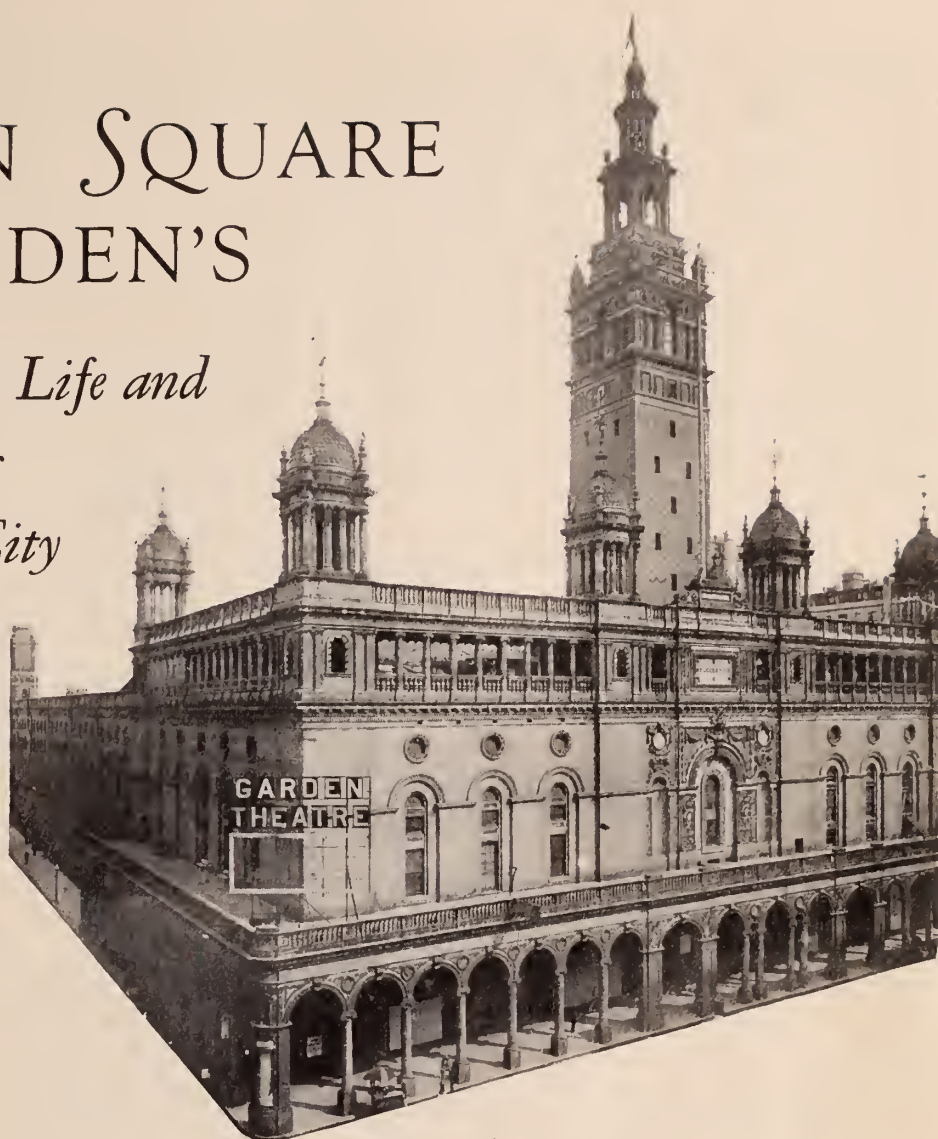
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MADISON SQUARE GARDEN'S

Major Roll in the Life and Traditions of New York City

By
L. E. CURTIS



CITIES throughout the world are famous for the structures which time and tradition have made a part of their life and history. Rome with her crumbling Colosseum, Paris dominated o'er by the gigantic Eiffel Tower, London with the gay and sparkling Covent Garden, are synonymous. The Leaning Tower of Pisa is more noted than the city of its site. In many respects Madison Square Garden and New York are the New World examples of traditional land marks. The mere mention of Madison Square Garden in any cosmopolitan city of the world is equivalent to referring to the metropolis of America. Such prestige and place in tradition are not merely a matter of chance or condition. There seems in every instance to have been a special background, an atmosphere pungently redolent of the past and propitiously suggestive of the greater things to come.

A history of the events presided over by this Moorish mass of architecture might well be called an American epic. Primarily it was built by the people, for the people, and for over a quarter of a century, the echo of its activities made the history of American life. Here throbbed the pulse of a nation, at work as well as at play. Madison Square Garden was the supreme court of the people, with the public as a jury of selection.

Here, one might have his chicken, his dog, his horse, or his cattle, proclaimed the blue ribbon winner. Here there were contests of brain as well as brawn—the ringing oratory of a William Jennings Bryan, the superhuman hitting power of a Jack Dempsey. Here the people of a great city gathered to hear the war-time address of Woodrow Wilson and answered the call to muster arms. Here one might demonstrate his prowess as a cake-walker or a diva; a Paderewski or a Patti.

That history repeats itself, there is no doubt. Madison Square Garden has come and gone, and a new structure replaces it. Madison Square used to be thought of as up-town and now, relatively speaking, it is down-town. P. T. Barnum, the famous old showman, conceived the original idea of the old Garden, and now, Ringling, his successor, is vitally a part of the new Garden.

"Once upon a time," seems the only logical introduction to this sketch of old New York with its rambling frame dwellings and wagon-track roadways. It is difficult even to imagine the day when Madison Square Park was the Potter's Field of New York, selected because it was an undesirable tract, way up in the country and out of the way. Years later, after the Square had been parked, it became the exclusive

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residential section of the city—the mecca of the Madisons, Van Rensselaers, and Astors, who controlled the socially elite set of the city.

For many years after 1831, the northeast corner of the Square was the passenger station of the New York and Harlem Railway. After it was abandoned by the Railroad, the property remained idle for a few seasons, until in 1873, P. T. Barnum, the famous showman, seized upon the opportunity of erecting here a Roman Hippodrome, a plan which he had cherished for years. In order to protect the large tents, he had four walls constructed and let the big canvas, for circus atmosphere, serve as a roof. Here he came on his annual pilgrimages each season to delight the people of New York with the wildest animals, the most daring and dazzling feats, the tiniest, the tallest, the fattest, and the leanest curiosities he could recruit.

During the summer months the interior was decorated to resemble a garden and here one might ponder over delicate refreshments to the lithesome refrains of a Theodore Thomas orchestra or the measured tread of a hundred-piece military band conducted by Patrick S. Gilmore. Here, in this enormous, casually developed barrack, the great revival spectacle conducted by Moody and Sankey was held, shortly after their triumphant return from Europe in 1875. Gradually, as the importance of mass entertainments and exhibits increased, the old structure was found uncomfortably inadequate and in 1889 the first ground was broken for the new three-million dollar structure.

In passing, a word of tribute and indebtedness must go to Stanford White, then a young man of thirty-six, who had already been heralded as a great architect. To him was entrusted the commission of designing New York's great play palace. Stanford White had roved extensively and the architecture of the Old World inspired him to revive it in the New. Working with an unsuppressed freedom and colossal appeal to the people for greater appreciation of architecture, it has been said of his work that "his buildings were seen and admired by all classes from the man in the street to the millionaire" and surely this was true of Madison Square Garden.

Architecturally, it was a magnificent structure, simply styled in the Renaissance manner, of buff-colored brick and terra cotta. The flat roof was broken by a series of colonnades, cupolas, domes and a magnificent tower derived from the Giralda in Seville, surmounted by St. Gaudens' figure of Diana. Half way around the building was an open arcade supported by massive pillars of polished granite. The only elaborately decora-

tive feature of the building was a relief arch in terra cotta above the main entrance.

Owned by the Madison Square Garden Company, among the stockholders were J. Pierpont Morgan, James T. Woodward, Charles Lanier, Alfred B. Darling, Hiram Hitchcock, Darius O. Mills, Charles Crocker, and Adolph Ladenburg.

But let us turn back to the evening of June 16, 1890. For weeks a night and day shift have been alternating at work around the building and everywhere there is a restless and curious excitement. The great Eduard Strauss of Vienna has been induced to journey here for the opening and present the music which his family has made immortal. Every seat and inch of standing room has been sold for days in advance of the opening—this is to be not only a great music festival, but the debut, as well, of New York's great acquisition, Madison Square Garden, now to be proudly flaunted along with Central Park, Brooklyn Bridge, and the new Aqueduct. As early as seven o'clock the line for standing room has been forming and at eight-thirty, one can trace its zig-zag course half around the block. It is shortly after eight and the surge of elegantes has commenced, arriving in open Victorias and broughams, with the liveried footman and coachman presiding over the stable's prize span.



Tex Rickard as a Cowboy

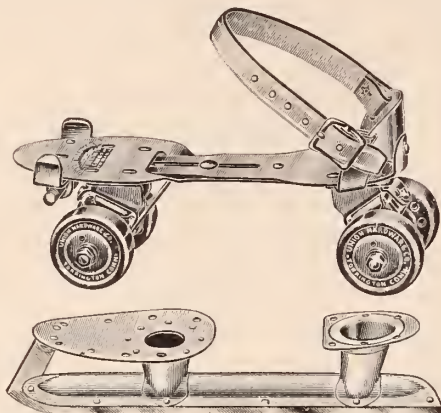
The audience, in entirety, is in full dress and as one glances over the vast panorama, it seems to be but a series of rising, undulating, billowy coiffures, expressed by an array of puffs and pompadours, aigrettes and plumes, curls and combs. There is an apparent craning of necks and uncontrollable wonderment at the spectacle of this colossal structure around which one can scarcely see. Decorated throughout in a delicate tint, it seems to make one even more conscious of the great, unlimited space. As I just overheard one reporter remark: "It is a unique experience to sit with thousands of people under one roof, listening to the music of an orchestra two blocks away, and yet beneath this same roof." The only spot of color is provided in the costumes of the ushers, with tawny orange breeches and flaming red waistcoats.

The view of the auditorium is really enchanting. Before the regular tiers of seats and boxes begin, there are several hundred people sitting about at little tables, chatting with friends and newly made acquaintances. Upon a circular platform in the middle of the hall the orchestra has just appeared and now a slender, pensive—nay, almost worried-looking young man darts to the fore of the stage and with a wave of his baton, the orchestra blares forth the first few bars of the "Beautiful Blue Danube." There is thunderous applause,

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so deafening that Herr Strauss is forced to turn and bowingly acknowledge it before he continues. In another moment the famous Strauss dance music starts anew with this picturesque leader who has more nearly approached the ideal waltz tempo than any contemporary conductor. How he bends about like a willow, now stroking a few bars on his own violin, now drawing fantastic waltz pictures in the air with his fiddle bow, all of the while keeping his feet in motion under the intoxicating spell of his own music. A hushed awe has come over the audience as the vibrating mood and rhythm of the music penetrates its depths. It is quite apparent that they have but little interest in anything save the Strauss music and it is equally obvious that the orchestra renders it infinitely better than any we have ever been privileged to hear before.

It is intermission and before the ballets appear, I can observe some of the notables in the audience. But now everyone is gazing overhead, for the great glass roof is slowly sliding aside and we are sitting beneath a blue-black sky set with a sparkling field of stars. We are refreshed by such a gentle cool breeze as we sit here enjoying the advantages of outdoors and the comforts of the indoors.

It is said that "everyone who is known to fame well enough to have his name printed as a visitor to a summer resort is in the house tonight" but right now I recognize Mr. and Mrs. Chauncey M. Depew, General Sherman and his daughter, Mr. and Mrs. Herman Oelrichs, Mr. and Mrs. Cornelius Fellowes, Mr. and Mrs. August Belmont, Jr., Mr. and Mrs. Charles Lanier, Stanford White, Charles Frohman, Joseph Choate, and Charles Delmonico.

This, indeed, is an ideal place to spend a warm evening—everywhere around me I hear comment on the safety, the convenience, the completeness, and perhaps most of all, upon the comfortableness of the place.

A charming, beautiful house of entertainment.

Quite some few of the audience who were interested only in Strauss are taking an early leave, while the rest are gradually finding their seats before the ballet begins. The first ballet has presented in pantomime "Choosing the National Flower" followed by "War and Peace," a rather brilliant and animated spectacle, handsomely costumed, but still the anti-climax of the evening. Although the applause seems generous and spontaneous enough, the audience is manifesting a readiness to leave and after only four minutes have elapsed, the Auditorium is entirely empty.

I see a large crowd congregating on the sidewalk and out into the street across at the Fifth Avenue Hotel

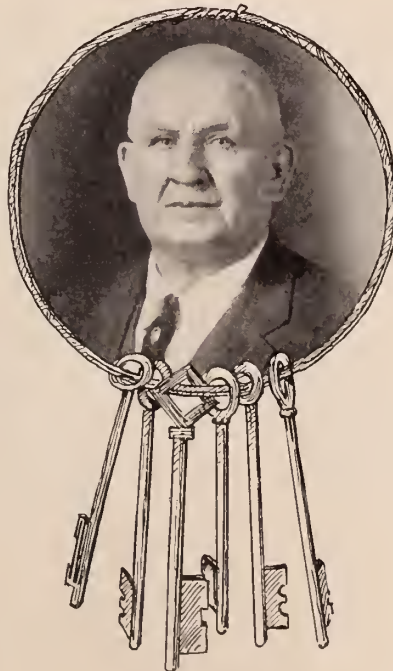
and the resounding cry is "Bravo!", "Strauss!", "Strauss!" Presently the doors leading to a low balcony open and Herr Strauss, accompanied by his wife and daughter, appears. An impromptu serenade is struck up by a group of Italian hand-organs, audible only during a lull in the cheering. Strauss is visibly overcome and at a loss to express his appreciation as he frequently turns to his family for the strength of their support. This has been the climax of an altogether great evening and is something for New Yorkers to talk of for weeks to come. The precedent is established and future events cannot escape a criticism in comparative terms.

During the first week of May in the year 1892, Madison Square Garden was selected as the only fitting place in which to stage the Actor's Fund Fair. The entire floor was laid out as a miniature village with models of famous theatres of ancient London and older New York brought into close proximity. Here one might step from the Old Curiosity Shop into the Chatham Square Theatre of early New York, cross the street to the house of Shakespeare and from there move a few steps to the Globe Theatre and Dukes' Theatre of London. The opening night was marked by an attendance of practically 10,000 people, all vying for a point of vantage from which to hear Joseph Jefferson, who had promised to act as Master of Ceremonies, and to see Edwin Booth, then in the hey-day of his career. For one week, here reigned a pandemonium of frantic selling and enthusiastic buying. True it is that bargains were made but trinkets were auctioned off at ten times their worth.

This, too, marked the day of greater abandon, the time when one might manifest outward indications of joy or sorrow, the day before it was considered smartly fashionable to maintain a blasé nonchalance at the

sight of anything. Today our enthusiasm is more conservatively created and more sparingly scattered. Not so in the early '90's when Adelina Patti sang here to three of the largest audiences ever assembled for concerts. When the Patti Farewell Festival was held, the immense Auditorium was packed to the doors with throngs of devout music-lovers who remained silently enthralled throughout the performance. But when Patti bade her formal adieu from the stage, there was a vast sweeping surge of the multitudes toward the platform, a last valiant attempt to counteract the "goodbye forever," and her managers were forced to intercede and carry her from the mêlée.

And so through the years, Madison Square Garden has embodied the joys and shrouded the tragedies of a great people. Here new records were made and veteran champions dethroned.



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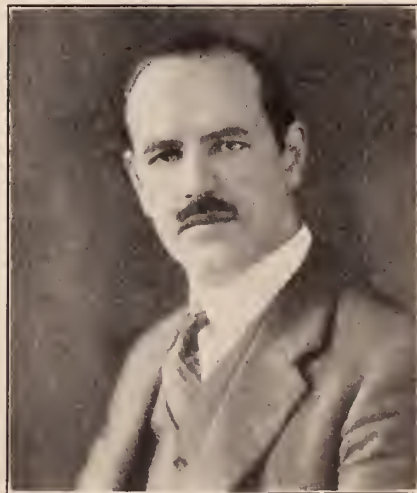
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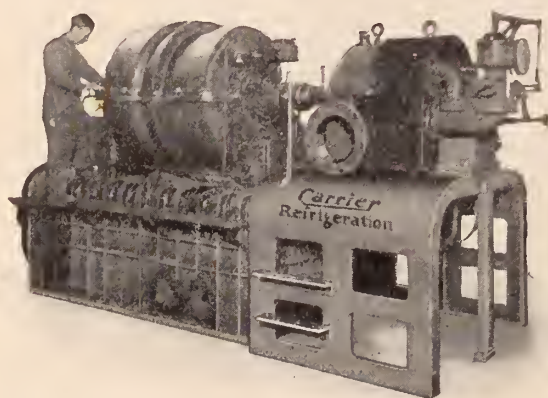
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THE PROGRAM

Star Spangled Banner

Overture "*Tannhauser*" Wagner
State Symphony Orchestra, ERNEST KNOCH, Conductor

"*Pace Pace*," Aria from "*La Forza del Destino*" Verdi
DREDA AVES

"*Flower Song*" from "*Carmen*" Bizet
RAFAELO DIAZ

Waltz "*Veil of Pierrette*" Dolinanyi
State Symphony Orchestra, Conductor, ERNST von DOHNANYI

a "*O Don Fatale*," Aria from "*Don Carlos*" Verdi

b "*Ave Maria*" Bach-Gounod
CARMELA PONSELLE

Concerto for Piano in E flat Liszt
MOISSAYE BOGUSLAWSKI

a "*Mon coeur*" Aria from "*Samson and Delilah*" . . . Saint-Saens

b "*Habanera*," from "*Carmen*" Bizet
MARGUERITE D'ALVAREZ, with chorus

a "*Prologue*" from "*Pagliacci*" Leoncavallo

b "*Song of the Toreador*," from "*Carmen*" Bizet
RICCARDO STRACCIARI, with chorus

"*Triumphal Scene*," from "*Aida*" Verdi
PONSELLE, AVES, STRACCIARI, BENDER
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THE PROGRAM

Continued

- "Rakoczy March" Berlioz
State Symphony Orchestra, Conductor, **ERNEST KNOCH**
- "Polonaise," from "Mignon" Thomas
VELMA SUTTON
- Violin Concerto in D minor Wieniawski
FLORENCE STERN
- "Drinking Song," from "Cavalleria Rusticana" . . . Mascagni
CHARLES BENDER, with chorus
- "Agnus Dei" Bizet
MARGUERITE D'ALVAREZ
- "Largo al Factotum" from "Barbiere di Sevilla" . . . Rossini
RICCARDO STRACCIARI
- "Aria Mignon" Thomas
FERNAND FRANCEL, Opera Comique, Paris
- Hungarian Fantasy Pianoforte Liszt
ERWIN NYIREGYHAZI
- "Lolita" Buzzi-Peccia
WEYLAND ECHOLS
- "Oh Come With Me in the Summer Night" . . . Van der Stecken
"Songs My Mother Taught Me" From Dvorak
ESTHER DALE
- March and Chorus, Second Act "Tannhauser" . . . Wagner

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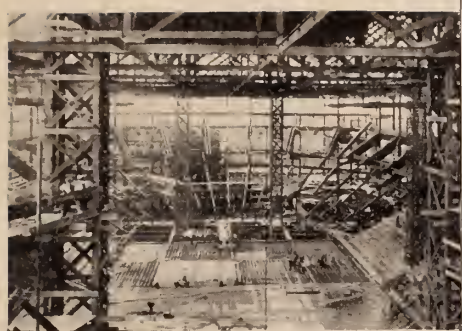
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By J. A. SESSLER

Works Manager of Madison Square Garden

THE story of the New Madison Square Garden is a Twentieth Century version of Aladdin's Lamp for modern science, engineering and mechanical skill have been invoked prodigiously in the construction of the present structure, the third to bear the name made famous by its predecessors. The present Garden is the conception of the two master showmen, Mr. George L. Rickard and Mr. John Ringling. In its appointments as to both safety and comfort for its patrons, it is the last word in engineering skill.

The cost of the project was approximately \$5,000,000. The building extends from 49th to 50th Street, 125 feet west of Eighth Avenue, and is 375 feet long. It was designed by the well-known theatre architect, Thomas W. Lamb, with James Stewart & Company, Inc., as contractors. Thirteen entrances are distributed at both sides of the building and also on Eighth Avenue. Altogether 350 lineal feet of exits are so arranged that the entire building can be cleared in five minutes.

Ground was broken on the 16th of February, 1925, and the building completed nine months later to the day. To accomplish this remarkable constructive feat, it was necessary to consider the size of the operation—the largest of its kind ever undertaken; the limited time at our disposal; the varied nature of the work, and

the engineering skill necessary. With these rigorous requirements in mind, contractors were selected as to their ability to expeditiously execute their work and to cooperate with the owner and each other on the entire installation. It is a pleasure to give testimony to the fact that the various contractors whose names appear on following pages of this book, not only cooperated with the owners, their co-workers and other contractors, but executed their work with the utmost efficiency.

The main auditorium is most impressive, being 200 feet wide and 375 feet long and affords unobstructed view for 19,000 persons for whom accommodations are provided. The arena floor proper is 110 feet wide by 240 feet long. Not a single column is used in the main arena, the immense roof being carried on trusses spanning from 49th to 50th Street, weighing 60 tons each, which, together with the 3,400 tons of steel members in the structure, were installed by Taylor-Fichter Steel Construction Company.

The Exposition Hall, located under the auditorium, has a clear space of 52,000 square feet available for entertainments or exhibitions. An automatic sprinkler system is provided throughout. Water, power, light and gas connections are located at each pier and pilaster. In addition to the ventilating system hereinafter de-

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for the

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DESIGN AND
DIRECTION OF INSTALLATION BY

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FUNK & WILCOX COMPANY

Architects and Engineers

26 Pemberton Square
BOSTON MASSACHUSETTS



NOTE:—The floor construction (United States and Canadian patents of which are controlled by us) and the refrigerating plant of the Madison Square Garden is one of the many installations designed and installed under the direction of our refrigerating engineering department.

scribed, special provision has been made to accommodate exhibitors requiring an exhaust system for the gasses from oil-burning apparatus or internal combustion engines.

The Arena and that portion of the Exposition Hall devoted to dancing, together, provide the largest dance floor area on the continent—55,000 square feet. These floors are of pink Tennessee, highly polished terrazzo which, when properly prepared, provide an ideal floor for dancing. The building is strictly fireproof throughout, and does not contain a single piece of lumber. It is unquestionably the world's greatest exhibition forum.

One of the outstanding features of the new Arena will be the ice hockey and skating rink. With a skating surface of 186 x 85 feet the world's greatest hockey teams and fastest skaters will use the rink for National and International contests of speed and skill. The most scientific and modern freezing plant has been installed, including twelve miles of piping, and an ice surface one inch thick can be provided in eight hours and removed in six.

The magnitude of the task is shown by the flexibility required in a three-day section of the new arena schedule which calls for boxing on Friday, December 18; hockey play on Saturday, December 19, and a grand concert on Sunday, December 20.

The ventilation and the air conditioning system was designed to cope with a number of different conditions which present themselves; when the building is used for hockey, during which time the ventilation must be controlled in spite of the large ice surface; boxing matches, at which time the auditorium affords a maximum seating capacity; bicycle races, when the auditorium will be occupied continuously for six days; circuses, when animal odors must be eliminated; as well as conventions during summer and winter; cinemato-graph and operatic performances, and dancing. The functioning of the ventilating system is assisted by the employment of ozonizers, airwashers and filters which will deodorize the air, removing dust and dirt particles as well as the smoke.

Ventilation is of the utmost importance as health insurance to our patrons which is assured for the arena ventilating system consists of a combined outside and recirculated air supply which provide a minimum of 400,000 cubic feet of filtered and ozonized air per minute; equalling 21 cubic feet of air per minute per person. This very liberal supply of air is delivered by eight large fans located in the attic space, each having a capacity of 50,000 cubic feet of air per minute. The air, after being filtered and ozonized, can be either recirculated into the building through the eight supply fan rooms, or exhausted from the building by other fans.

The ventilating system of the Exposition Hall will provide at least six complete changes of air per hour. Here again there is a combined outside and recirculated

air supply, with air filters, dehumidifiers and ozonizers, so that the atmosphere in the large show room is under the same excellent conditions of control as that in the arena. Ventilating systems entirely separate from the main ventilating units have been provided for all the kitchens, toilets and rest rooms throughout the building.

In order that the temperature in all portions of the building might be constantly under manual as well as automatic control, there have been installed control rooms on the arena floor and in the Exposition Hall. At twenty-four points in the arena and at fifteen points in the Exposition Hall are located temperature recording instruments. These instruments are such that the temperature at other points of location is recorded in the control rooms. From these control rooms also, the speed of the motors driving the fans, the dampers controlling the fresh and the recirculating air, can all be controlled.

There are five 225 H.P. Fitzgibbons high-pressure boilers, feed water heater, duplicate vacuum return pumps and boiler feed pumps, as well as a vacuum ash removal system which eliminates all the handling of ashes inside the building. The boilers supply steam to the three 300 H.P. turbines driving the refrigerating machinery. The low-pressure exhaust steam from these turbines or steam direct from the boilers to pressure reducing valves is led to the many units of Aerofin heaters and the radiators throughout the building. The condensed steam from these heaters and radiators is returned to the boilers by the vacuum method.

In addition to the manual control of the temperature and humidity previously described, the temperature in all parts of the building will be automatically controlled and maintained at any predetermined degree between 65 and 70 regardless of the outside temperature, except when the building is being used for ice skating or hockey games, when a lower temperature will be maintained. The heating and ventilating system was designed by Dwight D. Kimball and installed by E. G. Woolfolk & Company, both of New York City.

All that has been said of ventilation is especially true of cooling during the summer season. The temperature in the auditorium will be ten degrees lower than the outside temperature at any time during the summer. In order to accomplish this, the Carrier Engineering Corporation, the leading specialists in the field of air conditioning, installed a special system to cool the air and to reduce the humidity. This reduction in humidity is just as important as a reduction in temperature. In this case, however, the dehumidification is produced by drawing the air through finely atomized sprays of refrigerated water. The temperature of this water is sufficiently low to cause condensation of the moisture in the air. The quantity of this relatively dry, cold air which is delivered to the auditorium is so regulated that when mixed with a supply of warmer air, ideal conditions of physical comfort are produced. After passing



A United Organization Has Worked Faithfully

IT IS a significant fact that the Official Opening of the New Madison Square Garden should be celebrated with a Hockey Game. Individually, Hockey is the fastest and most thrilling exhibition on the entire calendar of sports, but behind the success of every team, must be built, the finest system of co-ordination in sport.

We furnished and erected practically all of the Ornamental and Miscellaneous Iron used in the construction of the New Madison Square Garden

In the construction and erection of the Ornamental Iron Work in Madison Square Garden, The Williams Iron Works was governed by the spirit of the Hockey Game. Every mechanic on the job did his bit and the executives of our organization take a pardonable pride in the successful completion of this gigantic job in record time.

THE WILLIAMS IRON WORKS

430 East 102nd Street



New York



over the audience, the air is drawn through a multitude of registers, whence it is taken to be repurified and re-cooled, or is discharged out of doors.

Refrigeration has been introduced, not only to cool the water for the spray chambers, where the air is cooled, but to freeze the water with which the entire floor of the area is flooded when the ice rink is in operation. This portion of the work was designed by the Funk and Wilcox Co., engineers, Boston, Mass. The freezing of the water is accomplished by circulating brine at a low temperature through some twelve miles of pipe imbedded in the arena floor. For these combined uses, a set of three centrifugal refrigeration machines was installed. These refrigeration machines are unique in that they operate under conditions of vacuum, and the possibility of outward leaks and obnoxious odors to the building is entirely eliminated. The refrigerant is a harmless liquid, known as "Dieline," and offers no hazard whatever to the occupants of a public building. This was a very important consideration in selecting refrigeration equipment for a building such as the Garden.

To summarize regarding ventilation, no expense has been spared in providing this new civic monument with the facilities for maintaining, at all seasons of the year and on all occasions, the ideal condition of temperature, humidity and air purity for the health-giving physical comfort of the thousands of spectators and performers who will assemble in this building.

The Western Electric "Public Address System" which has been installed will distribute sound, uniformly and clearly over the entire auditorium. Until the advent of the Public Address System it had been practically impossible in large auditoriums and convention halls for the voice to reach all parts with equal intensity.

Practically all parts of the building are linked by

means of a system of automatic intercommunicating telephones, which is almost indispensable to the efficient operation of a building of such vast proportions.

The power and lighting requirements of the building are served by two direct current and by two alternating current supplies. The lighting for the arena is on a balanced 3-wire 110-220 volt direct current distributing system. The Exposition Hall lighting is 110 volts alternating current. All motor circuits in the building are 220 volts direct current, while two and three phase power is available for exhibition purposes.

Main switchboards with necessary circuit breakers, meters, etc., are located in the basement on each of the current supply systems. From these boards the current is fed to the various panel boxes throughout the building. Special readily accessible panels have been installed to control the exit lighting circuits which are normally fed by direct current. There has been installed a transfer switch which instantly and automatically cuts the exit circuits over into alternating current, should the direct current supply fail. When the direct current supply is resumed, the circuits are instantly cut back.

For the protection of the public as well as the building, there has been installed the National District Telegraph Company's watchman and fire-alarm signal-box service, with twenty-five stations throughout the building; and the Holmes Electric Protective Service for the protection of the box offices.

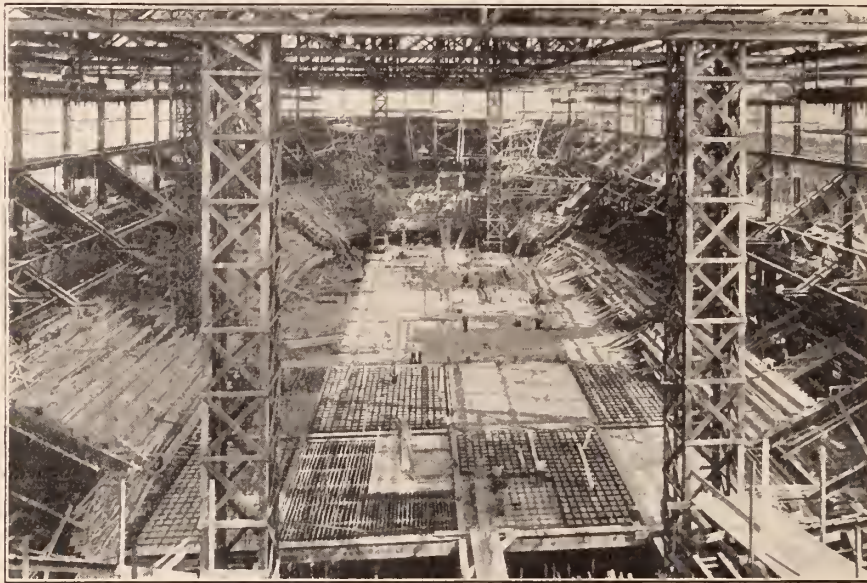
Restaurants are located in the building adjacent to the Exposition Hall and club rooms, for the accommodation of patrons.

The executive offices are located alongside 49th Street on the first floor. The Club Room, whose members comprise the best known sportsmen of New York, is located on the 50th Street side.



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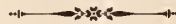


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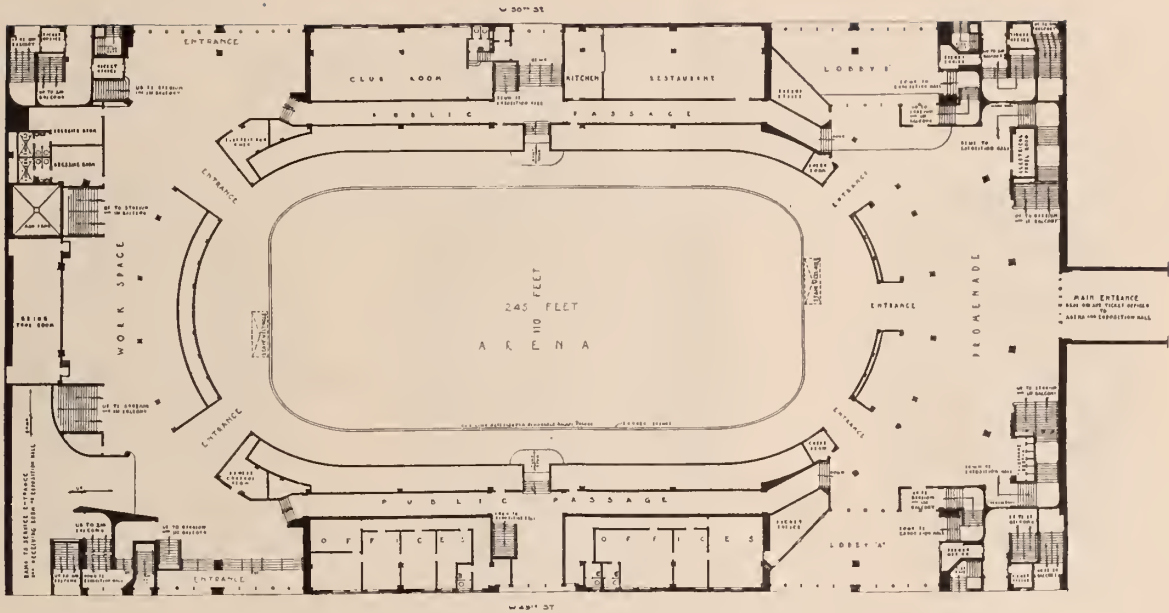
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FLOOR PLAN



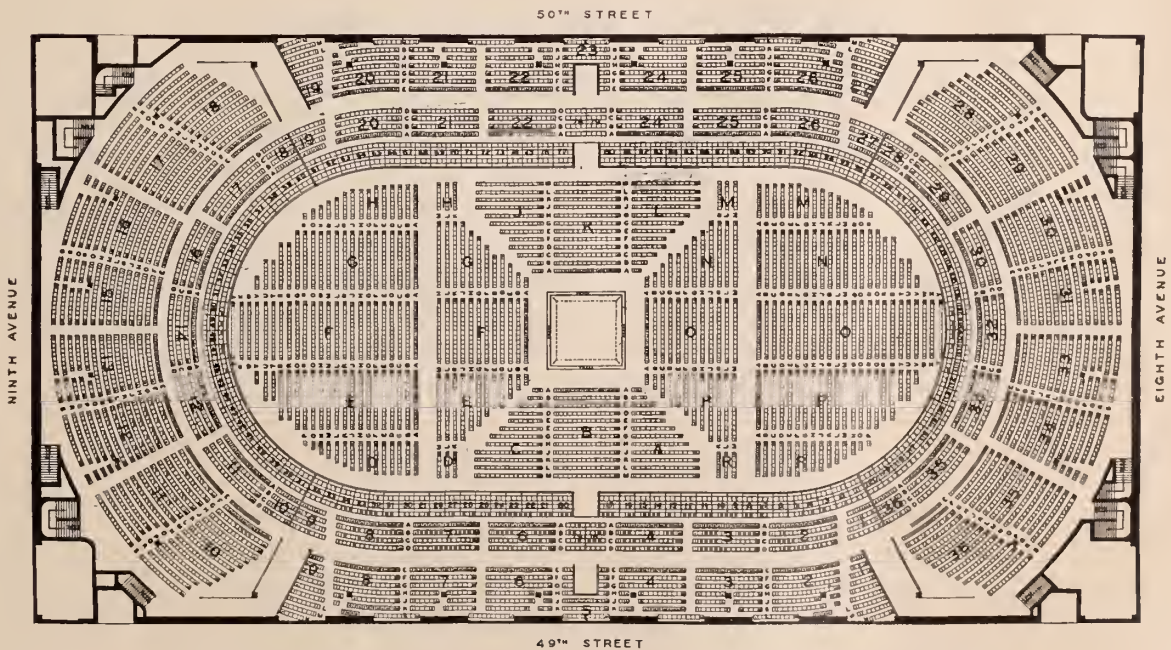
Madison Square Garden Arena Floor Plan for Expositions Requiring Maximum Floor Space.



LOCATED ON MEZZANINE
OVER SOUTHWEST CORNER
OF EXPOSITION HALL



LOCATED ON MEZZANINE
OVER WEST CORNER
OF EXPOSITION HALL



Madison Square Garden Arena Seating Plan for Boxing and Wrestling Contests

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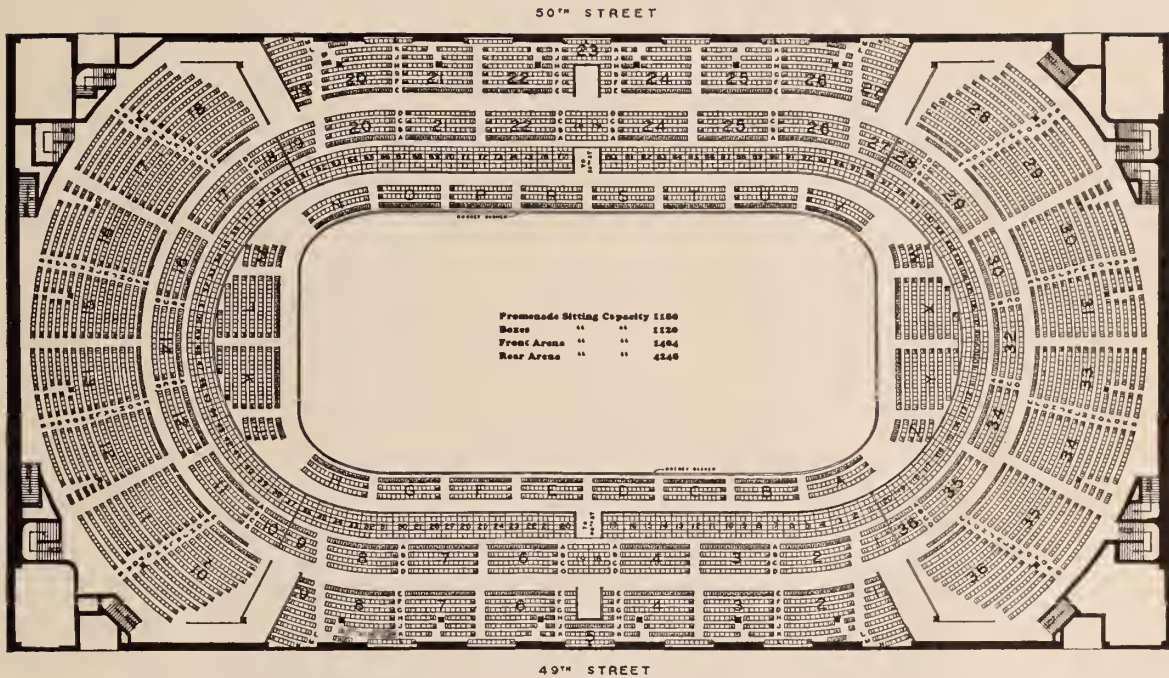
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FLOOR PLAN



Arena Seating Plan for Hockey Games



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Mr. E. Des Baillels . . .	Assistant to Vice-President	Mr. George Goldman . . .	Hockey Department
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Mr. Joseph Boyton . . .	Chief Box Office Man	Mr. T. Degnan . . .	Arena
Mr. J. L. Dorgan . . .	Garden Publicity	Mr. J. McKnight . . .	Arena
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Best Wishes to Tex Rickard
in his Stupendous
Undertaking

Al Jolson



NEW YORK STATE ATHLETIC COMMISSION



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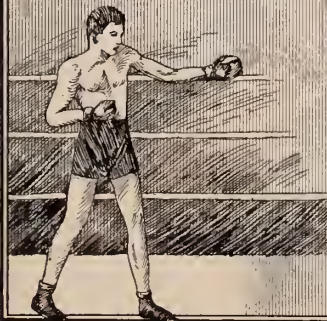
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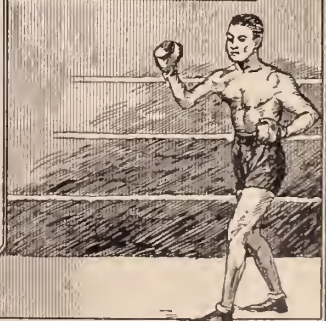
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To "TEX" RICKARD

*May your undertaking
be crowned with success*

JAMES GLEASON

JACK PERRY

ROBT. ARMSTRONG



THE NEW YORK STATE ATHLETIC COMMISSION

THE NEW YORK STATE ATHLETIC COMMISSION was appointed September, 1920, following the passage of the Walker Law by the Legislature of that year. The Walker Law, with the exception of minor changes, has remained unchanged since that date and has been used as a model for the passage of laws in other states.

Under the Walker Law decisions are given and bouts limited to fifteen rounds. The decisions are given by two judges and a referee, the majority vote controlling. In case both the judges and the referee disagree the decision becomes automatically a draw.

The Walker Law gives the Commission complete control over boxing and wrestling.

All clubs holding boxing matches must be regularly incorporated under the Business Law of the State of New York and be licensed by the licensing committee of the Commission. All boxers, seconds, managers, referees, judges, timekeepers, matchmakers, and physicians must also be licensed by the licensing committee and a fee is charged in each case varying from \$750 for clubs in large cities to five dollars for boxers and seconds. This is an annual license and must be renewed each year. There are thirty clubs licensed at the present time.

Through the license and provisions of the law the Commission is able to have complete control over everyone connected with the sport and violations of the rules of the Commission are punished by suspension or revocation of the license.

The Commission endeavors principally to see that the clubs are properly conducted, that every patron receives the seat for which he paid, also that the physical conditions of the clubs are kept as they should be, the same standard being required as for theatres or other places of public assembly. The Commission also gives close supervision over all bouts and its efforts are directed to see that there are no uneven contests allowed and that the contestants honestly compete.

The income from boxing in the State of New York has been large; the total receipts in the five years that the law has been in operation have been over a million dollars, this being derived from the five per cent tax at the boxing exhibitions and the license fees; the expenses of operating the Commission for the same period approximately \$280,000, leaving a net profit to the state of nearly a million dollars.

The present Commission consists of, the Athletic Commission, James A. Farley, chairman, William Muldoon, George E. Brower; the Licensing Committee, John J. Phelan, chairman, D. Walker Wear; five Deputy Commissioners, Edward Curry, Daniel H. Skilling, John B. Hodges, George A. Colgan, John T. McNeill; the Secretary, Bert Stand, and a large force of clerks and other employees.

The New York State Athletic Commission.

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to Ride a Horse at*

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MADISON SQUARE GARDEN

PAST, PRESENT and FUTURE

*Famous Sport Writers of Greater New York in the
Role of Scribes and Prophets*

THE BUILDER

Dedicated to TEX RICKARD

By WALTER TRUMBULL
New York Evening Post

*After me cometh a builder.
Tell him, I, too, have known.*

—KIPLING

"Where there is no vision, the people perish."

From sun-baked desert to frozen streams,
There wandered one who was wont to cherish
Deep in his heart, his dreams.

He braved the lands where the North winds bluster,
The crowded places where millions dwell:
Since he, for dreams of a golden luster,
Needed matériel.

To earth the gaze of the others tended.
They were too cautious to lift their eyes;
But he, a builder, saw visions splendid
Tower toward the distant skies.

And—somewhere out on the trail he learned it—
The work of the heart, the hands can do.
So he planned and built and knew he earned it;
The dream he made come true.

From the older Garden the ghosts came drifting,
Ghosts of the great, who had long been mute,
To face the builder, their dim hands lifting
In tribute and salute.

By GEORGE B. UNDERWOOD
New York Telegram

Madison Square Garden—the Looking Glass of
New York.

The Mirror of The City; that is what the old Garden was, what the new Garden will be.

The Looking Glass of Little Old New York, reflecting its life, its modes, its moods, its habits, its joys, its sadness, its problems, its comings and goings.

Under the shadows of the old Garden that inimitable teller of tales, O. Henry, sat and watched the Four Million pass by, cupping his ears to catch the Voice of The City.

Ah, but had he gone inside—

Roosevelt thundering for the square deal, the silver-tongued Bryan weaving his spell, Smith trumpeting together his cohorts, John L. Sullivan swings his mighty fist, Gotch grapples on the mat, little Jimmy Michaels whirls madly by awheel, Littlewood walks go-as-you-please, Longboat runs, Kraenzlein jumps, Thompson hurdles and Sheridan throws the weights. Hark to the golden voiced songbirds. There King Horse reigns, Fashion parades, Society poses. There Trade displays his wares, Beauty her charms. There Tragedy stalks, Charity calls, Terpsicore dances, Momus laughs. Phineas T. Barnum, Ringling Brothers, the Circus, joy for young and old; balls, dances, trade shows, political caucuses, deaths, weddings.

The Voice of The City. Ah, there is where O. Henry would have caught it, laughter of the children, plaints of the elders. New York singing, sobbing, pleading, protesting, hissing, cheering. New York in all her varying moods.

Old Madison Square Garden—combined forum, sports arena, assembling place of old New York.

New Madison Square Garden, bigger, better, more in keeping with the times—rendezvous of both the Four Million and the Four Hundred of this and future eras.

Madison Square Garden—the Looking Glass of New York.

By JOE VILA
Sports Editor of The Sun

The passing of Madison Square Garden is mourned by followers of sport. It is only natural that the demolition of this landmark of sport, where so many famous boxing bouts and other sport events took place should arouse keen regret. Yet the fact that there is a new Garden, a bigger and better Garden and one that will outdo the old in the matter of sports, more than makes up for this regret.

As a devotee of sports for more than 30 years I have many happy recollections of the old Garden. Still, I do not hesitate to say that the new structure represents a vast improvement over the old. The Garden was rather a "white elephant" until Tex Rickard took charge there in 1920. Had not Rickard stepped in when



Type of Heywood-Wakefield Seat Installed in East and West Ends of Madison Square Garden

PAST—AND FUTURE

THOUSANDS mourned the passing of the old Madison Square Garden. Yet instead of the old structure has arisen another—greater, more magnificent, more permanent than the old—to transmit through the coming years the traditions of its predecessor.

So with Heywood-Wakefield Company, builder of more than half of the entire seating for the new Garden. The original company, started in 1826, is but a memory, yet its ideals of quality and service are now as essentially a part of the present great organization as they were at the outset. These ideals have brought Heywood-Wakefield to its present rank among the country's greatest builders of seating, and will continue to play a major part in its future existence.

In all of the big league baseball parks save one, at famous race tracks, in many of the best theatres throughout the land, and in countless other cases, Heywood-Wakefield seating is daily and yearly demonstrating its excellence.

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Other Heywood-Wakefield Company Warehouses:

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Chicago
St. Louis

Kansas City, Mo.
San Francisco

MAKERS OF FINE SEATING SINCE 1826

New Madison Square Garden Historical Book

he did, the old Garden probably would have been razed several years ago.

Rickard's success with the old Garden was such as to guarantee that he will make the new amphitheatre what it was designed to be, the greatest temple of sport in the world.

By PAUL GALLICO

Sports Editor, New York News

They carted away bricks and rubbish and slabs of stone and twisted steel, I suppose, thinking if they stopped to do so, that they were tearing down Madison Square Garden. The task they did was, in a way, absurdly incomplete. The old Garden still stands. No one has attempted to seek out and destroy those who knew and loved that spot. Memory must be obliterated and those who inhabited the famous pile must mingle with the dust of its crumbled cement before it can be said to have passed.

Tex Rickard now has a grand, new, shiny place where everything he had before will be bigger and better. I suppose the thing to do will be to forget the old Garden in the splendors of the new. Will it be the same? Will it be different? Who can tell? But I suspect it will be a long long time before the old Garden is destroyed from the memory and traditions of Old New York.

By NAT FLEISCHER

Sports Editor, New York Telegram

All hail to Madison Square Garden, the greatest boxing centre in the world.

All hail to the genius—Tex Rickard—who conceived the idea of building a sports arena of such gigantic proportions, an arena which stands forth as a monument to the sport of ages—boxing!

Boxing was at its lowest level when Rickard came forth from the West to announce to a gathering of reporters in the Biltmore that he had visions of making Madison Square Garden a CENTRE of AMERICA'S SPORTS ACTIVITIES, and that he had leased the Garden for ten years in order that he might develop this vision into a reality.

That he succeeded despite obstacles which would have forced persons with less grit, less determination and fighting spirit to go under, is a credit to this man's wonderful ability in the showman's game, the ability of a master artist in the field of promotion. Tex Rickard has gained his just reward in the form of a great monument—the Madison Square Garden.

By LEN WOOSTER

Sports Editor, Brooklyn Daily Times

As one marvels at the magnificence the new Madison Square Garden unfolds—there never was anything to compare with this arena dedicated to sports in this or any other country—he pauses to ponder what the future holds for the crowning achievement of Tex Rickard's notable promotorial career.

Rickard does things on a big scale. Naturally one visualizes the greatest line of sporting events New York, and that means America, ever has known. Al-

ready a higher standard has been set for the six-day bicycle race. Boxing should take another forward step under the refining influence of this new setting and hockey regain the popularity it once enjoyed in the time of the immortal Hobey Baker. Eventually, too, the National Horse Show will be sheltered in the new temple of sport and when it is it will step out on the tanbark as in the halcyon days of twenty or twenty-five years ago.

By WILBUR WOOD

The New York Sun

Parting with an old friend is one of the saddest experiences that falls to the lot of man. Making a new friend is something over which one may rejoice exceedingly. That tells, for myself and other lovers of sports, the story of the passing of the old Garden and the birth of the new.

Every stick and stone of the old Garden, now but a memory, was steeped in sporting lore. Champions were made and broken there. Many a human drama was enacted there before the eyes of tense thousands. But I shall leave it to others to tell of these things.

The new Garden, a veritable palace of sport, is certain to be the foremost indoor arena of the world. It marks the progress of sport in a very substantial way. Thrilling scenes will be enacted there in the years to come.

The new Garden stands as a monument to the promotorial genius of Tex Rickard. So did the old Garden, for that matter, as it was not until Rickard took charge there that the old Garden became what it should have been from the start. With the world's greatest promoter at the head of the world's greatest arena, Father Knickerbocker may look forward with every confidence to wonderful years in sport.

By SAM TAUB

New York Telegraph

Madison Square Garden, that has gone and the new one that has arisen to take its place, holds a spot in the heart of every New Yorker as no other institution does. It would hardly be fair to classify it as merely being a Gotham playground. Its scope is national and, from the interest aroused in sporting events and other affairs staged within its portals, the eyes of the entire world will always be focused on it.

Memories of the old Garden will always linger; the arena on Madison Avenue, where the fans seemed frozen stiff the night Richie Mitchell knocked Champion Benny Leonard down in the sensational first round of their great bout in 1921 and where Jack Delaney three years later figured in his great victory over Champion Paul Berlenbach.

The fans all have hopes of witnessing great ring battles and other notable events in the beautiful structure which has supplanted the old playhouse. The New Madison Square Garden is a lasting monument to our fair city and speaks volumes for the success of Promoter Tex Rickard, whose activities preserved the old arena for several years longer than the owners had wished.

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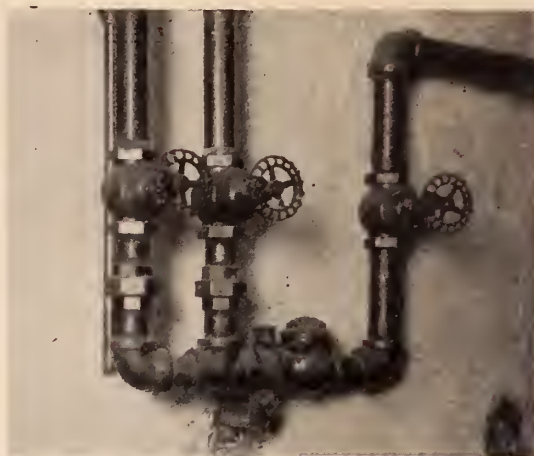
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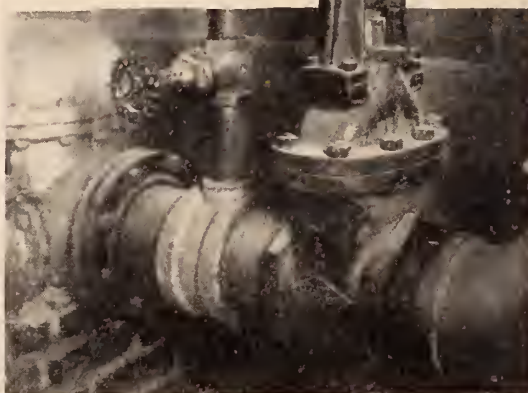
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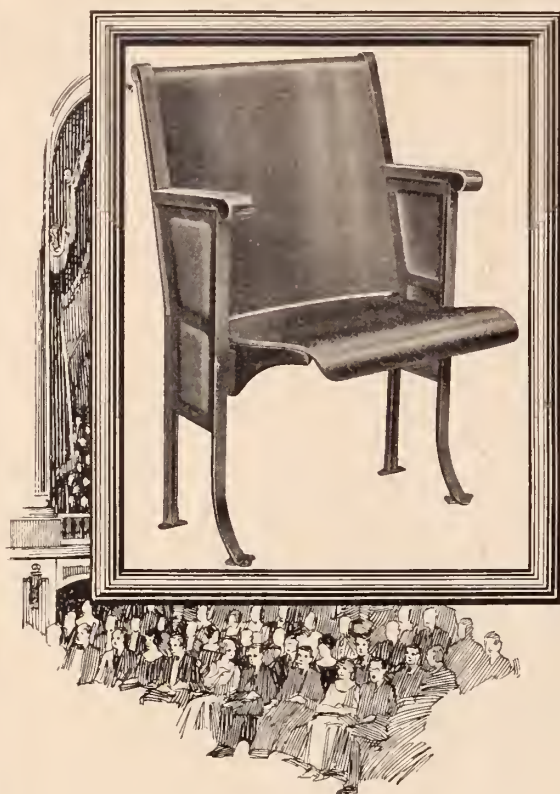
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